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General

THE EDITH CHOWN PIERCE AND
GERALD STEVENS COLLECTION OF

EARLY CANADIAN GLASS

ROYAL ONTARIO MUSEUM

TORONTO · CANADA

Box V. 89.H.
Toronto. Royal
Ontario Museum.

THE EDITH CHOWN PIERCE

&

GERALD STEVENS

Collection

of

EARLY CANADIAN GLASS

Presented to The Royal Ontario Museum, Toronto, in memory of Mrs. Lorne Pierce.

ROM

ROYAL ONTARIO MUSEUM

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INTRODUCTION

AS CANADIANS become progressively more interested in their own past, they will come to value and appreciate the interest, zeal and generosity of those who have led the way in recognizing the possibilities and values of that heritage.

The Royal Ontario Museum has already become the repository for an excellent collection of French-Canadian furniture, silver and other objects, of early Ontario furniture and textiles, and of paintings, prints, medals, coins and the like illustrating the early history of Canada. Pioneer life is beautifully documented in the very fine series of models prepared by the late Major J. McN. McCrea and lent to the Museum. Without the forethought and generosity of such benefactors as Dr. Sigmund Samuel, Major McCrea, Mr. R. A. Laidlaw, Miss Helen Norton and Mr. John Langdon these collections would not have been made, and would not now be available for study and admiration by the Canadians of today and tomorrow.

Edith Chown Pierce and Gerald Stevens were among the first to appreciate, seek out and preserve for their fellow-countrymen early Canadian glass. Now through the generosity of Dr. Lorne Pierce the results of their labours have been brought together in one collection and presented to the Royal Ontario Museum. Here it will remain, an honoured and protected heritage, for the instruction of Canadians and others who are interested in our background.

The Museum is deeply grateful to Dr. Pierce for his imagination in making this gift. Mr. Stevens' text will provide the information and show something of the excitement which accompanied the discovery and exploration of these early Canadian glass factories and their products. It is quite possible that there can never be such another collection of early Canadian glass from these factories, but both Mr. Stevens and Dr. Pierce will admit that research has only begun. We trust that this little book and the collection which it describes will stimulate others to continue the search and add further chapters to the appreciation of our Canadian heritage.

A. D. Tushingham
Head of the Division
Art and Archaeology
The Royal Ontario Museum

May, 1957

PRESENTATION

THE COLLECTION of Canadian first editions and paintings was a sort of community enterprise in our home; everyone took a hand. But the collection of glass was, as my wife said, "a magnificent obsession of her very own." She had a passion for accuracy as well as for perfect pieces. It filled almost every waking hour, and during her lingering last illness was a principal solace and anodyne.

In August, 1953, Gerald Stevens discovered the site of the Mallorytown Glass House, and my wife went over at once from our summer cottage at Delta to see Mr. and Mrs. Stevens. It was a memorable meeting, and out of it grew a warm friendship. Gerald and Edith Stevens went on fortified by the new encouragement and appreciation, and have added to the beginning my wife made in Napanee glass, specimens from Mallorytown, Montreal, St. Johns, and Hamilton, as well as other Napanee pieces.

It was my wife's intention that her glass should be left to The Royal Ontario Museum. Not only had she received encouragement from Mr. Gerard Brett and Mr. F. St. George Spendlove, as well as assistance from the staff, but she felt that these items, unique of their kind, should belong to the nation and be available to students of Canadian crafts.

A year ago I was able to persuade Gerald and Edith Stevens to part with their collection, so that I might put together practically all the known specimens of early Canadian glass in

existence, and place them in The Royal Ontario Museum as a memorial to my wife, and as an enduring souvenir of a great friendship between two dedicated collectors.

These closing words of the small brochure, *Canadian Glass: A Footnote to History*, published a few weeks before her death, I like to think of as the *au revoir* of my wife:

"Some may regard glass as a dull and drab hobby, but to others glass is full of life and colour. Whether it be a window in Chartres Cathedral, or a simple bowl or vase, someone brooded over it. Some craftsman worked the glass with loving hands, and by his magic summoned out of it lovely form and bewitching colour, and upon his proudest pieces traced his name. These few authentic pieces we collect are all that remain of the far-off beginning of a rare and wonderful art in Canada."

Lorne Pierce

St. George's Day

AN HISTORICAL AND DESCRIPTIVE CATALOGUE

By Gerald Stevens

Author of *The Canadian Collector*, etc.

THIS collection of early Canadian glass contains almost everything that is known to survive of a brave venture. Although lacking in many respects, it will give some indication of the extent of the glass-wares produced in early Canadian Glass Houses, and the special items, or "whimseys," made by skilled Canadian glass blowers.

The commercial pieces are worthy of study by those interested in the history of this country. But the collector has also tried to acquire the non-commercial, and much rarer, specimens produced by the craftsmen in their spare time. A whimsey or special piece that can be credited to a particular glass blower is of the utmost importance.

These rare special items indicate the ability of the workmen to whom the craft of glass blowing was more than just a means of livelihood. As in all branches of the arts and crafts, a special example produced by the artist or craftsman for his own personal use, or as a gift to a friend, will exhibit qualities of workmanship and self-expression not found in a mass-produced article. This is especially true of the glass makers' craft prior to the introduction of machine-made glasswares.

From about the year 1916, few if any of the whimseys—canes,

"witch balls," paperweights, chains, hats or items for personal use about the house—have been produced by Canadian glass blowers. At a meeting held at Columbus, Ohio, by the Glass Bottle Blowers Association of the United States and Canada, Mr. D. A. Hayes, President of the union, stated: "For many years you (the glass blowers) have been the aristocracy of labour, but the very near future will see the glass blower replaced by a machine." This meeting was held 1913-1914, and Mr. Hayes' prophecy was proven accurate within the next few years.

It is true that during the next two decades there were "glass blowers" in many of the travelling side-shows and exhibitions. These men made a great number of canes and small figures, usually of birds and animals, in glass, and also engraved names of persons and places on souvenir mugs, pitchers and so on. Of course, these were not glass blowers in the earlier and proper sense of the term.

The glass exhibited in this Collection was all made prior to the introduction of mechanical glass making, and dates *circa* 1825 - 1900. It is authenticated, as far as possible, by means of cross-checked data, by digging on the actual sites of glass houses, and, in certain circumstances, by statements from reliable sources.

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Burlington Glass House, Hamilton, Ontario. *Lamp chimney.*

1

MALLORYTOWN

THE GLASS and shards labeled "Mallorytown," were produced at the earliest proven Canadian glass house. For this reason alone they would be of interest to the collector.

For many years this was a "lost" glass factory, and had been searched for many times without success. It was therefore suggested that, although the rumour persisted as to the existence of this factory, it was a pleasant bit of folk-lore. However, owing to the existence of the sugar bowl and cover, labelled the BURNHAM BOWL, I became convinced that research could reveal the actual site of the glass house at which the bowl had been produced. It was thought best to begin the search by consulting early newspapers, directories, county histories and other documentary means of tracing by-gone manufacturing establishments. The search proved fruitless and, as a last resource, it was decided to accept folk-lore as fact and work on that premise. As has happened a surprising number of times in the past, folk-lore proved to be founded on fact and, by the able assistance of Mr. Fred Guild of Mallorytown, the site was discovered and excavations were made. It was what could be called a "text book" discovery, and produced the shards included in the collection as well as many others.

The dates of operation of this glass house are uncertain. Since Mr. Guild was the only one who knew the exact location,

and as he had been shown the site by his grandfather who had stated that "the building had been in ruins in 1831," it would be reasonable to assume that the factory operated around 1825.

The worked pieces of glass which form the Mallorytown part of the collection are all made from a glass of the non-lead type: although the glass has a brilliancy and a slight resonance, this can be credited to the ores in the local quartz which was used in the batch. This was ascertained from pieces of partially fused masses excavated on the site. The pieces of glass are very similar in having a deep shade of aquamarine corresponding to the large "chunk" which, along with the sections of melting pots, was discovered close by the foundation of the building. The most important piece, from the viewpoint of the writer, is the BURNHAM BOWL. This is a sugar bowl and cover. From the base of the bowl to the top of the cover the piece measures 5 ¾". The bowl is 3 ¾" in height, and 4" in diameter at the widest. The cover is dome shaped and has a folded rim. Both pieces are free-blown, as is all known Mallorytown glass. This piece was obtained from Mr. Cuthwin Burnham (R.R. 3, Mallorytown), and had been handed down in the family for several generations.

The SHIPMAN VASE (bottle) is 8 ¾" in height, and the width at the widest is 2". It was obtained from a descendant of United Empire Loyalists, who had lived in the area from the first decade of the nineteenth century.

The GUILD TUMBLER belonged to a branch of the Guild family closely related to Mr. Fred Guild of Mallorytown. It is 3 ⅛" in height, and 2 ¾" at the top.

The BATES PITCHER is of great importance to the student of Canadian glass. This piece was known to me for a number of years before I could acquire and study it closely. It solves the disputed question as to whether or not Canadian glass blowers

used the superimposed decoration known as "Lily Pad." The pitcher is 6 ½" in height and is decorated with seven of the lily pads, giving it a width of 5 ¼". The neck has eleven circles of "threading." The handle of course, is applied, and the pitcher rests on a slightly domed foot.

The source of the FLASK must remain anonymous. It was obtained in the Mallorytown area and is of undoubted authenticity. It is 6" in height, and 4 ⅜" at the widest. It is similar in technique, colouring and quality of glass, and is quite typical of the period.

The discovery of this earliest of Canadian glass houses created widespread interest. The writer was immediately contacted by Mrs. Lorne Pierce (Edith Chown Pierce), an eager collector who published *Canadian Glass: A Footnote to History*, the first publication on Canadian glass to appear.

Mr. F. St. George Spendlove, Curator, Canadiana Collections, The Royal Ontario Museum, Toronto, later visited the site with me. Dr. G. F. G. Stanley, Department of History, The Royal Military College, Kingston, representing The Historic and Archaeological Sites Board of Ontario, also paid a visit to the site, and asked me to read a paper on "Early Canadian Glass," which was later published in *Historic Kingston* (The Kingston Historical Society) No. 3, November, 1954.

Up to this time it had been more or less taken for granted, by the majority of glass collectors, that any glass found in Canada had been imported. Scattered throughout the country were persons having a localized knowledge based largely upon hearsay rather than documented evidence. The knowledge of the existence of such persons, along with the tantalizing references to a surprising number of Canadian glass houses encountered in the attempt to trace the Mallorytown factory,

had aroused my determination to obtain as much authentic data as possible.

The meeting with Edith Chown Pierce opened up many new possibilities, and it was decided that a joint effort would be made. I availed myself of the splendid resources offered by Mr. H. Pearson Gundy, Librarian, Queen's University Library, and with the aid of early directories and newspapers was able to discover references to glass houses and glass workers which could be cross-checked and investigated. Mrs. Pierce was tireless in her encouragement of other collectors, and indefatigable in her own collecting, and had authenticated a number of specimens. It is largely due to the interest and encouragement of Edith Chown Pierce that I have continued my researches in this field.

2

MONTREAL

THE THREE VIGIL LIGHTS are most interesting. Although they must be attributed to, rather than definitely stated as being produced by, John C. Spence, Montreal, they came from an impeccable source. These pieces were my first steps toward a collection of Canadian glass, and were obtained from Mr. Harry Norton, who had formed several outstanding collections of primitive European and Eastern glass. Mr. Norton claimed that the vigil lights had been made at a glass house operating on Notre Dame Street, Montreal, during the 1850's, but was uncertain as to the location and the maker.

It was a pleasant surprise when, in the *Canada Directory* for 1857-1858, we discovered the following listing: "Canada Stained & Ornamental Glass Works, John C. Spence, Notre Dame St., Montreal." In an earlier publication, *Canada at the Universal Exhibition of 1855,* Mr. Spence was listed as sending two exhibits. The first was entered in "Class Eighteen," and consisted of "Stained Glass." The second, entered in "Class Twenty Four," was a "Work Table of Glass, Painted and Gilded." Apparently the table was a splendid example of glass making, for it was reserved, and later sent to Sydenham Palace.

As far as can be ascertained Mr. Spence later discontinued the manufacture of glass, but continued for many years to supply the Montreal market with stained and ornamented glass. Since

much of this glass was intended for religious institutions which use large numbers of "vigil lights" of a more modern manufacture, and as the lights in this Collection are of a technique used during the first half of the nineteenth century, it can be assumed that they are the work of John Spence. Moreover, the colours of two of the specimens, the green and the blue, are not known to have been used by contemporary Canadian glass houses.

The pale, or honey amber light, is 3 1/4" in height, and is 2 1/2" at the opening. It was blown into a partial mould having a ribbed pattern, then expanded and shaped, and was finished with a folded rim.

The dark olive green light, is 3" in height, and 2 7/16" in width. The technique of manufacture is similar to that used for the amber light.

The third light is of a royal blue colour. It is 3" in height, and 2 5/8" in width including the collar. It is free blown, and has a plain rim at right angles to the body.

PLATE 1 MALLORYTOWN GLASS HOUSE. MALLORYTOWN, ONTARIO

Sugar Bowl and Cover (green). *Pitcher* (light green)
Vase or bottle (light green). *Flask* (light green)

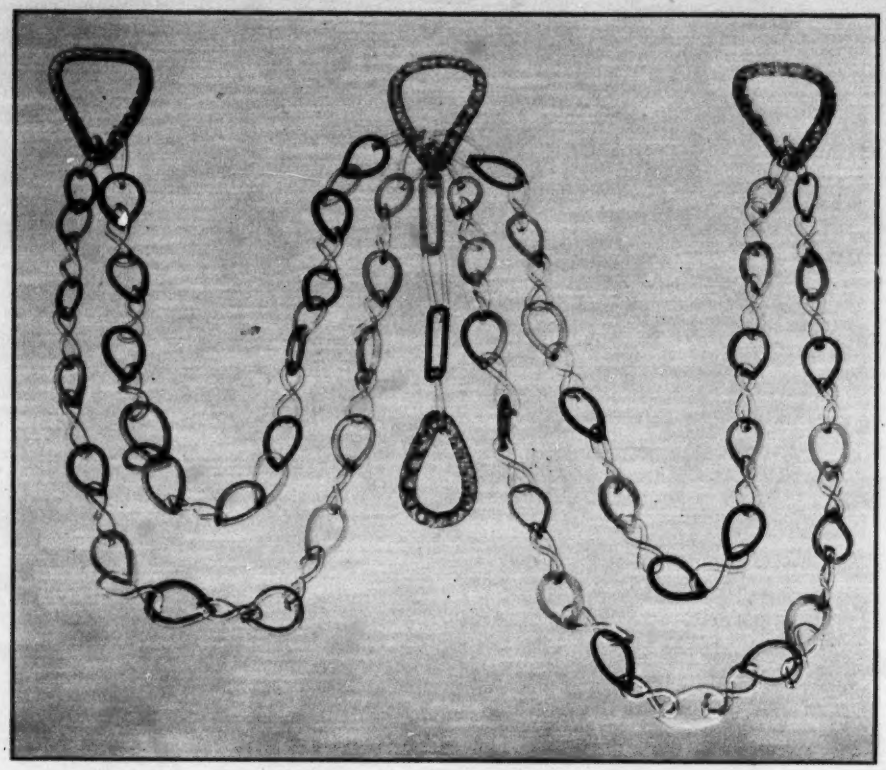

PLATE 2 BURLINGTON GLASS HOUSE. HAMILTON, ONTARIO
Drape ("candy-cane" triangular pieces; chain links of clear, milky, amber, violet, aubergine, blue and green glass)

PLATE 3A NAPANEE GLASS HOUSE. NAPANEE, ONTARIO. *Candlesticks* (mercury glass. Heights, 7¾", 9" and 10½")

PLATE 3B BURLINGTON GLASS HOUSE. HAMILTON, ONTARIO. *Lamps* (clear base with ruby or deep blue shades). CANADA GLASS HOUSE. MONTREAL. JOHN C. SPENCE. *Vigil Lights* (green and deep blue)

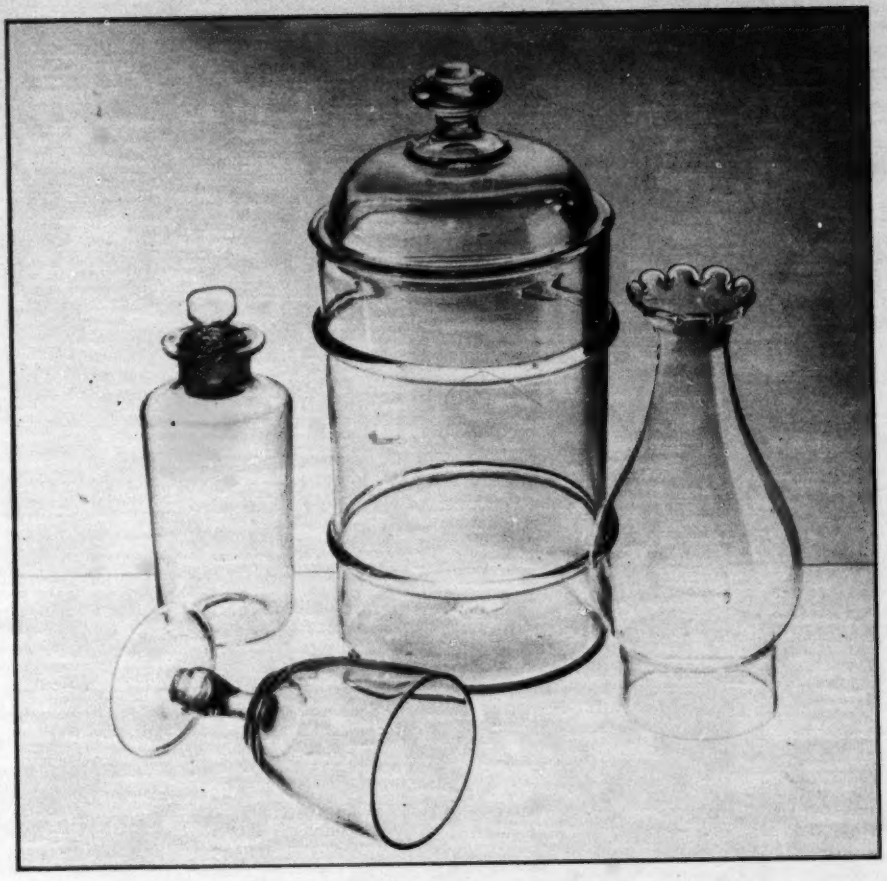

PLATE 4 NAPANEE GLASS HOUSE. NAPANEE, ONTARIO
2 druggist's jars with covers

ST. JOHN'S GLASS HOUSE. ST. JOHN'S, P.Q.
Goblet

BURLINGTON GLASS HOUSE. HAMILTON, ONTARIO
Lamp chimney

3

HAMILTON

ALTHOUGH it must be said that the Mallorytown glass house, being the earliest, is the most interesting from an historical viewpoint, the glass houses of Hamilton, Ontario, are outstanding because of their prolific output and the diversification of forms, colours and types of glass used as well as the many methods employed.

The Hamilton Glass Works advertised extensively during the 1860's, and these advertisements form a good cross section of Canadian glass manufacturing during that period. They state: "The Hamilton Glass Works Manufactures all kinds of druggist's glassware;" "Private moulds of every description made to order —, and other press works made to order;" "Bottle Manufacturers, Flint and Green Glassware."

It is known that lamps, lamp chimneys, globes, bottles of all sizes, salt and pepper shakers, and numerous other smaller articles were mass produced. They also manufactured fruit jars, butter dishes, and other table wares such as sugar bowls, fruit dishes, cream and milk pitchers as well as a large size water pitcher.

Many glass blowers were employed, and some indication of the quantities of wares produced is obtained when it is learned that, when making lamp chimneys (these were a specialty), each blower was expected to produce a "turn" of work during the

morning period, and also a "turn" during the afternoon. (A double turn consisted of two hundred and fifty chimneys.)

Assisted by my wife, Edith Stevens, I have spent many hours investigating the site of the old Burlington Glass House, and have been richly rewarded by the evidences unearthed. Many of the small chunks of glass correspond exactly with the colours of glass used in making the GLASS DRAPE, which will be described in detail.

It was at Hamilton that many of the outstanding Canadian glass blowers served their apprenticeship, and learned to do either "Turn" or "Eastern" style[1] glass blowing and also to make the whimseys so important to the glass collector.

The whimseys included many types: glass bells, hats, hammers, hatchets, canes, cigar holders, balls, revolvers, pieces for the home, and, in particular, paperweights. Some of the canes and balls were given a mercury lining, Nailsea-like loopings, or glass of contrasting colours incorporated into the length of the piece. These whimseys cover such a vast number of types that collectors are well advised to be most careful of attributions.

A favourite method of mine in gathering data is to run advertisements in newspapers located in those areas where Canadian glass houses had existed. In this way many spurious leads are obtained, but in Hamilton, the advertisements led to a reply which proved very worth while. An answer to an advertisement in the Hamilton *Spectator* led to the authentication of several most important pieces. The reply was from Mr. George Gardiner, who had begun his apprenticeship with the Burlington Glass Co., Hamilton, Ontario, in 1885, and it was considered to be of sufficient importance to answer in person.

It was a most rewarding trip. Mr. Gardiner was explicit in

[1]Eastern style, i.e., as many as possible.

his descriptions of the wares produced during his active period, 1885-1915, and the methods and names of his fellow glass blowers. This was possible because Mr. Gardiner had been Financial Secretary, and later President, of the local branch of The Glass Bottle Blowers Association of the United States and Canada.

We returned home and cross-checked the names and information which had been supplied by Mr. Gardiner. Everything checked. Names of persons and factories were listed in directories, and at the proper times.

Again we visited Hamilton, interviewed Mr. Gardiner, obtained further data, and were shown three PAPERWEIGHTS, two of which had been made by himself. The other had been presented to Mrs. Gardiner by another Canadian glass blower. He also produced the GLASS DRAPE, which is shown in this Collection, and supplied information which led to the acquisition of other paperweights. These were shown to Mr. Gardiner, and he identified both the weights and the names of the glass blowers who had made them. It was all most exciting, especially as Mr. Gardiner kindly allowed us to add the paperweights and the drape to this Collection.

Mr. Gardiner supplied further information which could only be obtained from a qualified glass blower active during the closing years of the nineteenth century. The names of tools used, the manner in which they were used, and the original names for certain types of glass. We learned that "flint" glass was merely a trade name. Occasionally, when a special order was received, a lead glass was manufactured, but the general output was of the cheaper variety, introduced during the 1860's.

The terminology used for other types of glass included "green" (bottle glass), and "opal" for what is now known as

"milk glass." Small toys, ornaments, and the links used in forming chains were made from "Stringers." These were thread-like bits of glass obtained during a working period, and later used in spare time.

Mr. Gardiner stated that glass blowers were sometimes loaned to other glass houses, both in the United States and Canada. This would happen when there was a break-down at a factory, or when a special rush order had been received. Mr. Gardiner himself blew glass in Hamilton, Toronto and Wallaceburg in Canada, and in Milwaukee, Alden, Terre Haute and Chicago in the United States. Apparently this exchange of personnel was quite usual, and it accounts for the use of similar techniques sometimes encountered by the collector.

According to Mr. Gardiner, the lesser whimseys were made by all the glass blowers, but the more complicated types were only possible to a master of the craft. During his active period he had worked with three Canadian glass blowers, who along with himself, were capable of making the more decorative types of paperweights.

GLASS PAPERWEIGHTS are a study in themselves. They are both useful and ornamental, and exhibit craftsmanship of the highest degree. Authentic specimens are difficult to acquire since they were never a commercial item of Canadian glass houses. Each weight was made either as a presentation piece (distinguished by names, dates, etc., incorporated into the weight), or as proof of the glass blower's ability. Few of the latter were made.

The names of Canadian paperweight makers include: George Gardiner; Wm. (Billy) McGinnis; Patrick (Pat) Wickham; George Mullin; and a "Nix" Daley who made very large "Lily" weights used as doorstops.

The collection of Canadian glass must be very careful when adding paperweights to his collection, for the Lily weights were produced in great numbers in the United States during the early part of the twentieth century. These were inspired by the weights made during the nineteenth century. The Canadian paperweights were always made either from flint or bottle glass, the latter being of a deep blue-green colour.

Some glass canes were also produced. Many were of solid construction, but George Mullin specialized in blown canes of the BAND MASTER type, coated with mercury on the inner side.

Additional data obtained by excavating in Hamilton reveal that the pressed glass pattern known as "daisy and button" was used in both clear and "frosted" glass. Owing to the fact that this pattern, in these types of glass, was common in many countries, it is most difficult to distinguish authentic Canadian specimens.

The PAPERWEIGHTS shown in this Collection are most interesting. The "LILY" type weight, having a typical five petaled lily made from glass of a "custard" colour, growing out of a ground of variegated chips, was made at Hamilton by Mr. George Gardiner, *circa* 1898.

According to Mr. Gardiner, "Billy McGinnis stood at my side and directed every move." The weight is slightly dome-shaped, and close inspection reveals the swirled effect found in many of the earlier paperweights. The scar on the bottom, left by the pontil rod or "iron," has not been ground off.

The bottle glass weight inscribed to "DELLA HOLLYMAN" is truly a piece of Canadiana. It is somewhat crude in technique, but the authentic story of this weight makes it unique. It was made, as is shown by the date, in 1898, by Patrick (Pat) Wick-

ham, in the Toronto Glass Works, Toronto, Ontario. It was made to the order of Ed. Phillips (the initials E. P. are to be seen in the upper right corner of the white field), and was presented to "Miss Della Hollyman, 1898," on the occasion of Miss Hollyman acting as bridesmaid at her sister's marriage to Mr. Phillips. Mr. Phillips, also a glass blower, had asked Mr. Gardiner to be "best man." Mr. Gardiner and Miss Hollyman met at the wedding, and Miss Hollyman later became Mrs. Gardiner.

This weight is quite typical of those produced by Pat Wickham. All are similar, and were made from a deep blue-green bottle glass containing a rectangular white glass field, upon which—always in pencil—is inscribed the name of the person for whom the weight was made, and the date. These weights are of a slightly flattened, circular shape, and there was some attempt made at grinding out the scar of the pontil rod.

The "LILY" paperweight, containing the names "J. A. Johnson from Ettie Harris," was made by Wm. (Billy) McGinnis, at Hamilton. According to Mr. Gardiner, "Billy" McGinnis was the outstanding maker of paperweights of his day. A much older man, he had blown glass in "all the important glass houses of Canada and the United States." This weight, too, has a story, for "Johnson" and a "Harris" were bottle blowers "capable of blowing bottles of the largest sizes." The combined names suggest that this weight was presented under circumstances corresponding to those associated with the "Della Hollyman" paperweight. The weight itself is of the Lily type. The white petals are attached to the usual bubble stem. The ground is of multi-coloured glass. Between the petals and the ground there float two narrow strips of white glass, forming a V, upon which is written the inscription.

According to Mr. Gardiner, Mr. McGinnis produced these weights during the period 1885-1890.

The blown, BAND-MASTER type, cane shown in this Collection was made by George Mullin, at the Burlington Glass Company, in Hamilton, *circa* 1895. Mr. Mullin was admired as a craftsman by his fellow glass blowers, and was noted for the great number of whimseys he produced. These included paperweights, canes of a specific type, bells, hats, hammers and hatchets. These latter, along with the canes, were sometimes carried by the glass blowers on the occasion of a parade.

The BAND-MASTER CANE was presented to this Collection by Mr. Louis N. Long, of Hamilton, who had had it in his possession for many years. The cane is 45" in length, blown from a clear glass into which had been incorporated narrow strips of red, white and blue. The knob is slightly bulbous, and twisted several times where it joins the length of the cane. The cane was given an inner coating of mercury, and has the silvered appearance of this type of glass.

The DRAPE, composed of a series of glass ornaments held together by chains, the links of which are formed from glass, illustrates many of the colours of glass used at Hamilton, and the techniques employed in the manufacture of whimseys. The drape is 72" in length, and the links average 1 ¾". Each alternate link is of clear glass joined to a coloured link. These coloured links include, amethyst, light and dark blues, light and dark greens, light and dark amber, opal, custard, opaque blue and other colours. The techniques used in making the links are as varied as the colours. The ornaments suggest a heart design, and are of a "candy" type, the colours being reds, whites and blues encased in a clear glass.

The two small LAMPS with coloured globes were produced at

Hamilton. The lamps are embossed with the following words "L'Ange Gardien[1] – Extra – C. H. Binks & Co. Montreal," and were used in homes and religious institutions. The two examples shown were made in a two piece mould, and have a circular, applied handle, all of which was made from glass of a deep greenish blue. The globes are globular in shape; one is royal blue in colour, the other ruby.

Of course, similar LAMPS and CHIMNEYS were made in clear glass, and in many glass houses. The two lamps are authenticated by pieces excavated in Hamilton. In acquiring lamps of this type it is best to inspect them for a wording similar to that described.

The lamps measure 7" overall. The base is 2 ¼" in height, and 3 ¼" at the widest. The globes are 3" by 3 ⅛".

The CLEAR GLASS LAMP, decorated with an interlocking ring pattern, is of a type made in great numbers in the Hamilton glass houses. It was made in a three piece mould, and is interesting because of the termination given the applied handle.

The two "CANDY" TYPE ORNAMENTS, as well as the twisted clear glass piece, were obtained from Mr. Gardiner. These were used in glass drapes, Christmas tree ornaments, or in other decorative ways.

The CLEAR GLASS CHIMNEY is included to provide an example of how excavation on the site of a glass house permits collectors to authenticate specimens. It is accompanied by a broken piece of rim which allows authentication, and also the knob which was grasped by a pincer-like tool while the lower section of the chimney was being shaped. The knob was then snapped off, this opening expanded and, when of a correct size, was crimped to obtain the finished product.

[1]The Guardian Angel.

Also included in the Hamilton group are a few SHARDS of the melting pots in which the batch was made, and several small chunks of glass.

The BADGE was the official regalia of The Glass Bottle Blowers Association of the United States and Canada, and was obtained from Mr. Gardiner. The button forming part of the badge shows Charles McNichol (at that time President of Branch No. 66 of the union) in the process of blowing a bottle at the Toronto Glass Works, Toronto, Ont. The scene includes his helper—known as a "Gathering Boy"—and the "marver" upon which the glass blower rolled the piece being manufactured.

Since many pieces in the Hamilton area were produced at the Burlington Glass Co., a listing of its dates of operation, and the names of several persons connected with the firm in an executive capacity follows: According to data supplied by Dorothy E. Simpson, head of the Reference Department, Hamilton Public Library, the Burlington Glass Co. appears for the first time in the Hamilton Directory for 1875-1876. The location was given as "McNab near the Bay." Later, this is clarified when we find "Burlington St. West, north side cor. McNab."

The glass house was established by E. R. Kent & Co. Edward R. Kent remained in control until 1877-1878, when he became a traveller for the firm.

In 1878-1879, Murray A. Kerr (who had been a wholesale dealer in lamps, etc., since 1868-1869) and W. G. Beach[1] took over the management. A year later Mr. Beach became manager, and continued in this capacity until 1883.

The Burlington Glass Works continued in operation, with varying degrees of activity and under several managements, until in 1909 it ceased operations.

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[1]See *Canadian Glass: A Footnote to History*, by Edith Chown Pierce, Toronto, 1954, p. 4.

4

NAPANEE

THE EXHIBITS in the Napanee section of this Collection were produced at the Napanee Glass House, operated by John Herring in Napanee, Ontario, during the years 1881-1883.

This factory, though short-lived, produced a number of interesting specimens; in particular, the candlesticks forming part of the Collection. Moreover, it offers a classic example of the difficulties encountered when a business is established by a management untrained in the techniques necessary to assure the success of the venture.

John Herring (1818 - 1898) had been interested and successful, at various times, as a founder, a builder, a brick maker, and a manufacturer of potash, and, when the need for window glass in an expanding Canada was brought to his attention, he attempted to fill this need.

From the first the difficulties of producing window glass of commercial quality proved apparent, and, within a short period, other types of glass manufacturing were attempted. It is known, thanks to the researches of Edith Chown Pierce, that druggist's jars, globes, and a small number of household articles were produced with varying degrees of success before this glass house ceased operations, and the fires were allowed to die.

Mrs. Pierce was particularly interested in this factory, and much of the data relative to its wares was obtained through her

efforts. Mrs. Pierce traced its history, frequently visited the area, and was successful in authenticating the mercury glass candlesticks.

This Collection includes five of these CANDLESTICKS. The largest is 10 ½" in height and 4 ⅜" across the base. The techniques used in its manufacture are similar to those used in all known specimens. The base, as well as the stem, is free blown, and both were given an inner coating of mercury. The socket into which the candle fits is of clear glass, decorated on the underside with a Roman Key design, and the rim is serrated. The glass from which this piece was made has a slight aquamarine tint.

The second and third candlesticks are similar in technique. The height of each is 7 ¾", but the basic glass is clear.

The fourth and fifth candlesticks are 9" in height and, but for the difference of the moulded design on the underside of the rim of the socket, resemble the other three. The design on these suggests a continuous vine, or "Tree of Life" pattern. Up to the present time, these two candlesticks are the only examples known to be decorated in this manner. The moulded sockets on all specimens were made in a two piece mould suggesting those used for cup plates.

The largest of the three DRUGGIST'S JARS is 8 ⅞" in height, and 5 ¾" in diameter. The jar itself is free blown and is decorated with two applied rings. The cover is 3 ⅞" in height, and was made in a two piece mould.

The second jar is 11" in height, and was free blown without added decoration. The stopper was made in a two piece mould.

The third jar is 6 ⅛" in height, is free blown, and has a blown moulded stopper.

The solid GLASS CANE in the Napanee section of the Collection is an interesting example of a type of cane made in many Canadian glass houses during the 1880's and 90's. These are quite difficult to attribute to any specific factory. Consequently the source of the cane, the locality in which it was obtained, the quality of glass, and the particular manner in which it was made must all be taken into consideration.

The specimen shown is authentic, and was obtained by Mrs. Pierce in the town of Napanee from Mrs. Ida Graham. It is 36" in length, and has a twisted, curved handle. The glass is a pale bluish aquamarine in colour.

The large CHUNKS OF AQUAMARINE COLOURED GLASS were obtained on the site of the Napanee factory, and were acquired by Mrs. Pierce.

5

ST. JOHN'S, QUEBEC

THE two plain GLASS GOBLETS and the woven-willow covered BOTTLE are, although they have little visual appeal, quite interesting from an historic standpoint since they were produced in the Foster Bros. Glass House, in St. John's, Quebec.

I was most fortunate in contacting Mrs. Wm. Campbell, of St. John's, whose grandmother was a Foster. According to Mrs. Campbell, George Foster, Henry Foster, and John Gillespie operated the glass works at St. John's, and, for a number of years produced small quantities of tablewares, druggist's jars and bottles. (Mr. Gillespie had been a potter at St. John's before becoming interested in the manufacture of glass.)

This was a small factory, and little documented data can be obtained, although it is listed in the Canada Directory for 1857-1858. One interesting point was brought to light by Mrs. Campbell. Foster Bros. grew the willow and wove the covers used on the bottles they produced.

The two GOBLETS are 6 1/8" in height, and made from a clear non-lead glass using a two-piece mould. They are of the plainest type and were made in some numbers.

The BOTTLE is made from a less refined glass, is 10" in height and 4 1/4" in width. As far as can be ascertained, without removing the cover, it was made in a two piece mould. The willow covering is of especially fine workmanship and includes a handle.

It is hoped that additional data and specimens from this factory will be discovered.

In closing I should like to point out that this Collection, while inadequate, represents many years of research by Edith Chown Pierce and myself, and includes the greater part of all known types and specimens of early Canadian glass. Several additional examples are extant, but these are either unobtainable at the present time, or are questionable as to authenticity. Several specimens, which have been authenticated, are duplicates of pieces shown in the Collection.

With time, additional research and continued good luck, a clearer picture of Canadian glass making may be revealed. Possibly this Collection will arouse interest in a hitherto neglected phase of Canadian crafts. If so, it will hasten the day when our knowledge of this facet of Canadian history will be comparable to that of other countries concerning their early glass wares, and the skilled makers of those wares.

THE EDITH CHOWN PIERCE

&

GERALD STEVENS

Collection
of

EARLY CANADIAN GLASS

I. MALLORYTOWN GLASS HOUSE, MALLORYTOWN, U. C. (ONTARIO)

BURNHAM BOWL
SHIPMAN VASE
GUILD TUMBLER
BATES PITCHER
FLASK
SHARDS[1]
LARGE CHUNK OF GLASS

II. JOHN C. SPENCE, GLASS MAKER, MONTREAL, C. E. (QUEBEC)

3 VIGIL LIGHTS

III. THE HAMILTON & BURLINGTON GLASS COMPANIES OF HAMILTON (ONTARIO)

GARDINER PAPERWEIGHT
DELLA HOLLYMAN PAPERWEIGHT
BILLY MCGINNIS WEIGHT
(LONG) CANE BY GEO. MULLIN
DRAPE BY GARDINER
2 L'ANGE GARDIEN LAMPS
CLEAR GLASS LAMP
3 ORNAMENTS[2]
CHIMNEY & 2 PIECES
BADGE
SHARDS[1]

IV. JOHN HERRING, GLASS MAKER, NAPANEE (ONTARIO)

5 Candlesticks
3 Druggist's Jars
Cane
2 Large Chunks of Glass

V. THE ST. JOHN'S GLASS WORKS, ST. JOHN'S, C. E. (QUEBEC)

2 Goblets
Willow covered Bottle

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[1]The shards—(i) *Mallorytown:* several pieces of melting pots, a free-blown knob similar to that on the sugar bowl, and small chunks of raw glass. (ii) *Hamilton:* several small chunks of raw glass excavated in the autumn of 1956, and the two pieces which, along with the chimney, should gladden the heart of any archaeologist.

[2]The three ornaments, grouped as one, are of slightly different shape, and are nice examples of glass making.

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